

# **PUBLIC ART @KODA**

## **BRINGING ART INTO THE NEIGHBORHOOD**

FEBRUARY, 2021

International Special Review District

# **1. Project Overview and ISRD Direction**

KODA is a 17-story mixed-use residential building at 5th Avenue South and South Main Street in the Nihonmachi (Japantown) neighborhood of Seattle's Chinatown-International District.

A Certificate of Approval for Final Design was issued by the International Special Review District (ISRD) on February 6, 2019 for the building. Art and signage for the development were excluded from the Certificate of Approval, with the understanding that these elements would be brought back to the ISRD for consideration.

An ISRD briefing was held December 8, 2020. This meeting is requesting approval of the art.

# Project Location



4th Ave S

5th Ave S

KODA

S Main Street

S Jackson St

King Street  
Station

# ISRD Direction

## FROM THE KODA BUILDING'S CERTIFICATE OF APPROVAL:

- The locations for art were agreed on as the building entry and the shadow boxes below the retail at 5th Avenue S and S Main St.
- Art to be by local artists and linked to the local history as a place making element.
- There needs to be public outreach with the local community.
- Fall protection needs to be considered at the entry vestibule where the sidewalk is sloping.
- Plaques will be installed with the art that will be story-telling elements.

*Shadow Boxes on the Curtain Wall: "can be used for art installation by local artists. The theme of the art and the selection of the artists will be worked out from the public outreach with the local community."*

*"The walkway in front of the South Main Street vestibule will need fall protection due to the grade change in the sidewalk. The fall protection location will be proposed with an art installation, which can be linked to the local history as a place making element. The theme of the art and the selection of the artists will be worked out from the public outreach with the local community."*

*Plaques: "The artists installations will be explained on the plaques for a better story-telling to the community. The locations of the plaques will be defined with the artists."*



# Art Location: South Main Street

Two locations for art from the ISRD:

- #1 The building entry on South Main
- #2 Shadowboxes in below retail at the corner



## **2. Artist Criteria and Selection**

# Process Management

KODA hired **Framework Cultural Placemaking** to lead the process of engaging community and selecting one or more artists. Framework is a planning and design firm that has helped many communities with arts & culture projects, and has worked specifically in the International District on projects, including:

- **Historic Chinatown Alleys Plan** (SCIPDA and Chinese Historic Alleys Partnership)
- **Canton Alley Improvements**, including public art (SCIPDA)
- **Jackson Street Connections** (with SCIPDA, Historic Downtown Seattle and the Wing Luke Museum of the Asian American Experience),
- **Jackson Hub** (with SCIPDA, Historic Downtown Seattle and Alliance for Pioneer Square)
- **Little Saigon Pocket Park** (with SCIPDA, not built)
- **Lesley Bain**, the project manager, is currently on the Governing Committee for the Chinese American Legacy Artwork project on the Seattle Waterfront and part of the artist selection process

The process has been affected by the restrictions related to COVID-19, but we have been committed to bringing meaningful, appropriate and excellent public art to the neighborhood and communicating with community members about the art in the best ways available.

# Artist Selection Panel

The makeup of the Artist Selection Panel was extremely important. We looked for a **variety of voices rooted in the neighborhood and its history, with a strong connection to Japanese-American culture and knowledge of public art.** We asked for recommendations for candidates from the Wing Luke Museum, Interlm and SCIDPDA. The panel consisted of:

- **Blake Nakatsu**  
Exhibit Developer and YouthCAN Program Manager, Wing Luke Museum
- **S Surface**  
King Street Station Program Lead, Seattle Office of Arts & Culture
- **Ken Matsudaira**  
Curator, M. Rosetta Hunter Art Gallery, Seattle Central College
- **Tom Kleifgen**  
Co-owner, Momo, in Nihonmachi
- **Christina Nguyen**  
Nihonmachi /Japantown & Chinatown- International District Community Resident



# Invited Artists

Per ISRD input, the artists needed to have connections to the Japanese-American community and the neighborhood. They also need to have shown artistic excellence and an ability to work in materials appropriate for durable exterior pieces. A list of artists that met these criteria was gathered as an invited list. The artist list drew on the City of Seattle's Ethnic Artist Roster, ArtWA's artist roster, Artist Trust, and artists that have worked in the International District. The list included below. Six of the ten artists responded with letters of interest.

- **Louis Chinn** | Seattle and Oakland
- **Kenzan Tsutakawa Chinn** | Brooklyn NY
- **Steve Gardner** | Seattle
- **Yuri Kinoshita** | Seattle
- **Stuart Nakamura** | Seattle
- **Valerie Otani** | Portland
- **Nori Sato** | Seattle
- **Erin Shigaki** | Seattle
- **Michio Tanaka** | Seattle
- **Gerard Tsutakawa** | Seattle

# Selection Criteria

The Selection Panel agreed on a set of criteria to view the work and score the artists. These criteria are in line with the direction from the ISRD.

- **Conceptual Appropriateness**
  - Artist had a strong relationship to the neighborhood and its culture
  - Artist had the ability to tell a story well through their art
  - Confidence that there would be a fit with the neighborhood and be enthusiastically received
- **Materiality**
  - Artist had experience in durable materials
  - Art would be maintainable
- **Artistic Quality**
  - Artist has shown the ability to do excellent work that has been well received by the public

# Selected Artists

The Selection Panel felt that all of the responding artists had merit in terms of artistic quality, and the decision was difficult because of the high caliber of artist. The Panel agreed to hire two artists, one for the entry piece and another for the shadowboxes. The connection to the neighborhood was highly ranked.

**The Panel selected Gerard Tsutakawa as the artist for the sculpture at the entry and Erin Shigaki for the artwork in the shadow boxes.**

## Connection to Neighborhood

Both of these artists have exceptionally strong roots to the neighborhood. As a teenager, Tsutakawa swept the floor and stocked the shelves at the Uwajimaya store that once stood on the site. Erin spent much of her childhood in Nihonmachi with her grandparents, and has focused her art on bringing the stories of Seattle's Japanese community to the public.

## Ability to Tell Stories

Both artists are expert storytellers in different ways. Tsutakawa creates iconic sculptural expressions that connect with people, exemplified by the dragon in the Donny Chinn International Children's Park. Shigaki's work has included both abstractions and photographic images that have engaged communities in both the history of place and the issues of our time.

## Artistic Quality

Both artists are recognized for the artistic quality. Tsutakawa is an internationally known artist in his own right, and part of a legendary family that has shaped public art in the Pacific Northwest. Shigaki is of a younger generation, making a mark with work shown in the Wing Luke Museum, Nihonmachi Alley, Densho, King Street Station and Bellevue College.

## Artistic Pairing

The Selection Panel was pleased with the idea of pairing of a seasoned iconic sculptor with a younger artist that is similarly rooted in the neighborhood from the next generation and having two strong complimentary artistic voices represented.

# Selected Artist: GERARD TSUTAKAWA

## FROM THE ARTIST'S LETTER OF INTEREST:

I am a Seattle sculptor who has worked in the field of public art going back to the 1970s. I first apprenticed as a welder/fabricator, for my father George Tsutakawa, noted NW artist and teacher, working in his studio and shop.

In 1976 I had my first sculpture show at Cicada gallery in the International District's the Bush Hotel and in 1978 I created my first public art commission, "The Dragon," which was installed in the International District Children's Park as a commission for the Seattle Parks Dept. Since then I have created numerous public and private larger sculptures and fountains in the NW and beyond.

I have a special interest in the KODA project that goes back sixty years ago. As a teenager I worked at the KODA building site for the Uwajimaya Company stocking shelves, sweeping the warehouse floor, packaging dry goods and helping to make fish cakes (satsumage) on Wednesdays. I have fond memories of the old store and working there.

My approach to a design for this site is to create a unique image that will be a way finder and visual marker to give the building a distinctive present. A way for the residence and visitors to distinguish the building.

I work primarily in bronze, a very durable, malleable, weldable metal with a warm color that can create soft, touchable textures.

## FROM THE ARTIST'S STATEMENT:

Gerard Tsutakawa's sculpture designs reflect a confluence of the cultures and traditions of the Pacific Rim.

Being raised in a Japanese heritage along with the esthetics of other cultures around the Pacific Ocean has inspired his design sensibility. Growing up in the beautiful Pacific Northwest's natural environment has helped develop a rich humanistic style to his creative process.

He gathers and uses visual images as bold as a Tongan war club or as sensitive as folded origami paper and integrates them into subliminal art forms.

His first public art sculpture commission was created for the International Children's Park in 1979. This sculpture initiated a theme that art can be approachable and interactive; a theme which continued for many of his future large outdoor sculpture designs.

The iconic "MITT" sculpture for the Seattle Mariners Stadium, created in 1999, blended both whimsy and baseball history. The public is invited to be a part of the artwork. It is designed to be an approachable and accessible creation for the public to enjoy.

Working primarily in bronze with the technique of welded fabrication, Tsutakawa produces artworks of stunning inventiveness. His artwork is an expression of shapes, themes and threads; renderings of form and space; giving the viewer a glimpse into the many ideas that visually spark the artist.



# Selected Artist: GERARD TSUTAKAWA



Sand Dragon, International Children's Park



MITT, Baseball Stadium (T-Mobile Park)



Maru, Japanese American Language School Memorial



# Selected Artist: ERIN SHIGAKI

## FROM THE ARTIST'S LETTER OF INTEREST:

My grandparents raised my father and his siblings in a house on King and 16th Streets that they managed to hold onto through their incarceration during WWII. The C-ID (known to them as Nihonmachi) was where virtually all of their business and socialization took place. This was the neighborhood where they found the flavors and culture of “motherland” Japan while continuing to build lives as Americans. My own first experiences in the Chinatown-ID are courtesy of my grandmother, who often cared for me and my sisters. She taught us about the neighborhood as well, as we walked briskly west on her errands to the Higo Variety Store, Uwajimaya and the like. The bulk of my childhood was spent in other nearby places like the Seattle Japanese Language School, the St. Peter's Gym, Four Seas, the Nipponkan Theater, the Nisei Vets Hall, Tai Tung, Maneki, the Seattle Betsuin Temple and so on. The collection of memories I have about this neighborhood is vivid and endless. Importantly, it has always felt safe and a place where I belong.

My adult life in the C-ID began when I was part of the initial exhibit design team for the Wing Luke Museum, for its grand opening on King Street. In designing the Historic Hotel and main lobby exhibits, as well as several exhibits since I learned the Community Advisory Committee (CAC) model which brings together diverse people within communities and fosters community pride and ownership in the stories told. Participating in this model has guided me in creating powerful and thoughtful designs that include the feedback of many. It has also been a heartfelt and interactive way to work that has helped me grow strong relationships within the community.

I have gone to work on community-based teams for other place-making projects in the C-ID such as the Jackson Building Storefront and Nihonmachi Alley with SCIDpda, the Wing and individual community members. These projects involved preparing and presenting our design to meet the specifications of the ISRD and in the case of the latter, SDOT.

The art I have been creating over the past few years is focused on my various communities, often the World War II incarceration of my family. I am passionate about highlighting similarities between that history and similar trials many immigrants face today. I have created installations for Occidental Square, Nihonmachi Alley, at Densho and for gallery settings such as King Street Station that have served to educate the broader public, as well as express the complex pain and beauty embedded within these stories.

Regarding the opportunity at KODA, I would be honored to design permanent artworks that enhance the exterior of the building and carry visible messages of friendly welcome and inclusion. I think of home as a sacred space and would like to help create that intention for the new residents of KODA. As well, I think the work should offer historical context about the people and communities that have and continue to build lives in the C-ID. I have experience in stone, as well as bronze which are two possible material directions for the entrance piece as well as the complimentary shadow boxes. I do think that the pieces should all connect with one another.

# Selected Artist: ERIN SHIGAKI



Seattle Yonsei



Dishonorable Mention



Never Again is Now

# **3. Art Concepts**



# Entry Sculpture

The sculpture location is along South Main Street at the edge of exterior vestibule and the sidewalk. It will be highly visible to passers-by and to people entering the building. The visualizations below show an elevation along South Main Street, and a view from South Main Street looking west.

Because the street is sloped, there will be a grade change between the sidewalk and the flat vestibule. The slope is gentle enough to not require fall protection. The sculpture will be located approximately 24" from the column that frames the vestibule, and will help to protect people from walking off of the higher drop of approximately 12" as shown on the following page.



# Entry Sculpture Concept

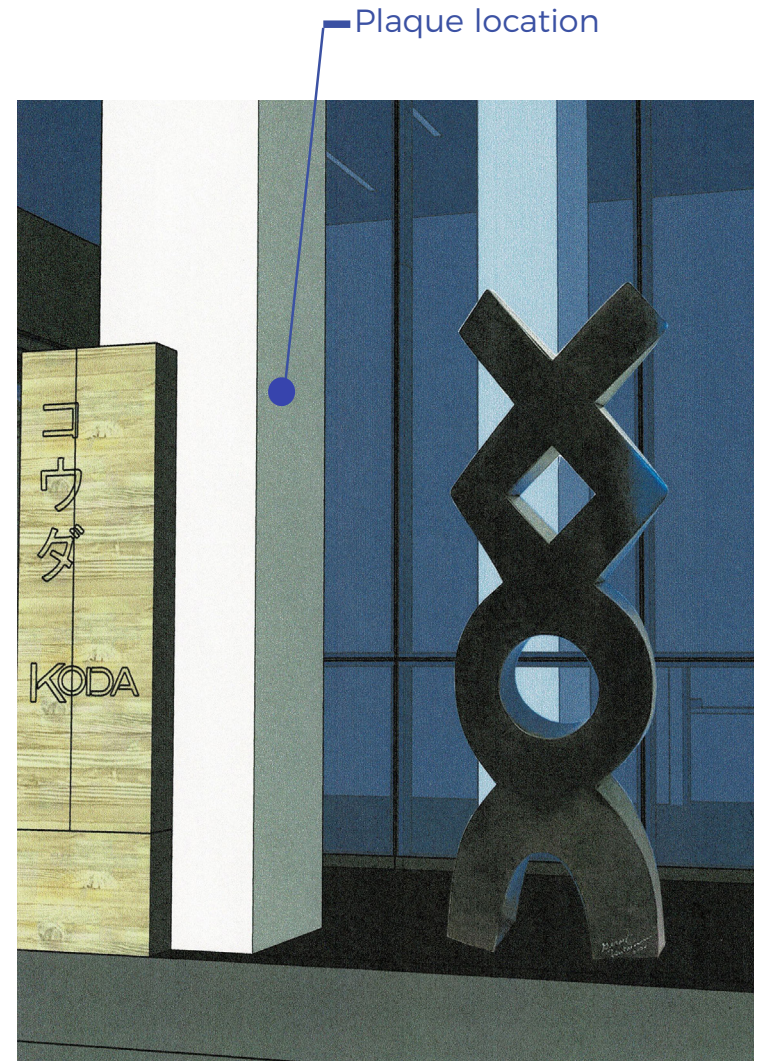
The submitted design is a strong vertical, freestanding, bronze sculpture in Tsutakawa's "X O series." It will be approximately 7'-6" high and 27" wide.

This original new sculpture design is an abstract metaphor of a variety of visual images and themes. I envision creating a clean, strong sculpture that has two legs to stand on so it might be a figure work, it has two ears so it could allude as an animal. The sculpture plays on the image of straight lines and curves so it has a ying-yang/male/female quality. The X-O is also the character abbreviation for Hugs and Kisses. The vertical forms relates to the forms of asian calligraphic shapes.

Bronze is a classic material for artworks and vessels going back to Shang Dynasty in China over 3000 years ago and is amazingly beautiful and durable. The sculpture would be made with 1/8" sheet #C65500 "Evedur" silicon bronze and silicon bronze welding rod. that's 96% copper. This would be a hollow, TIG welded bronze fabrication.

All edges, welds and surfaces are to be ground smooth and polished. A permanent charcoal and blue black patina is to be applied and sealed with a hot wax clear coat sealer. The sculpture will have a 1/4" "bronze base plate welded into the base feet. Each foot will have 2-3/8" stainless steel nuts welded in which will receive 4-3/8" stainless steel all thread which will be epoxied 5" into the concrete slab.

The bronze material is extremely durable and will not wear from the weather and touch. The surface of the bronze would be best served with an annual spring cleaning and re-waxing. The bronze surface can be easily cleaned if tagged with spray paint.

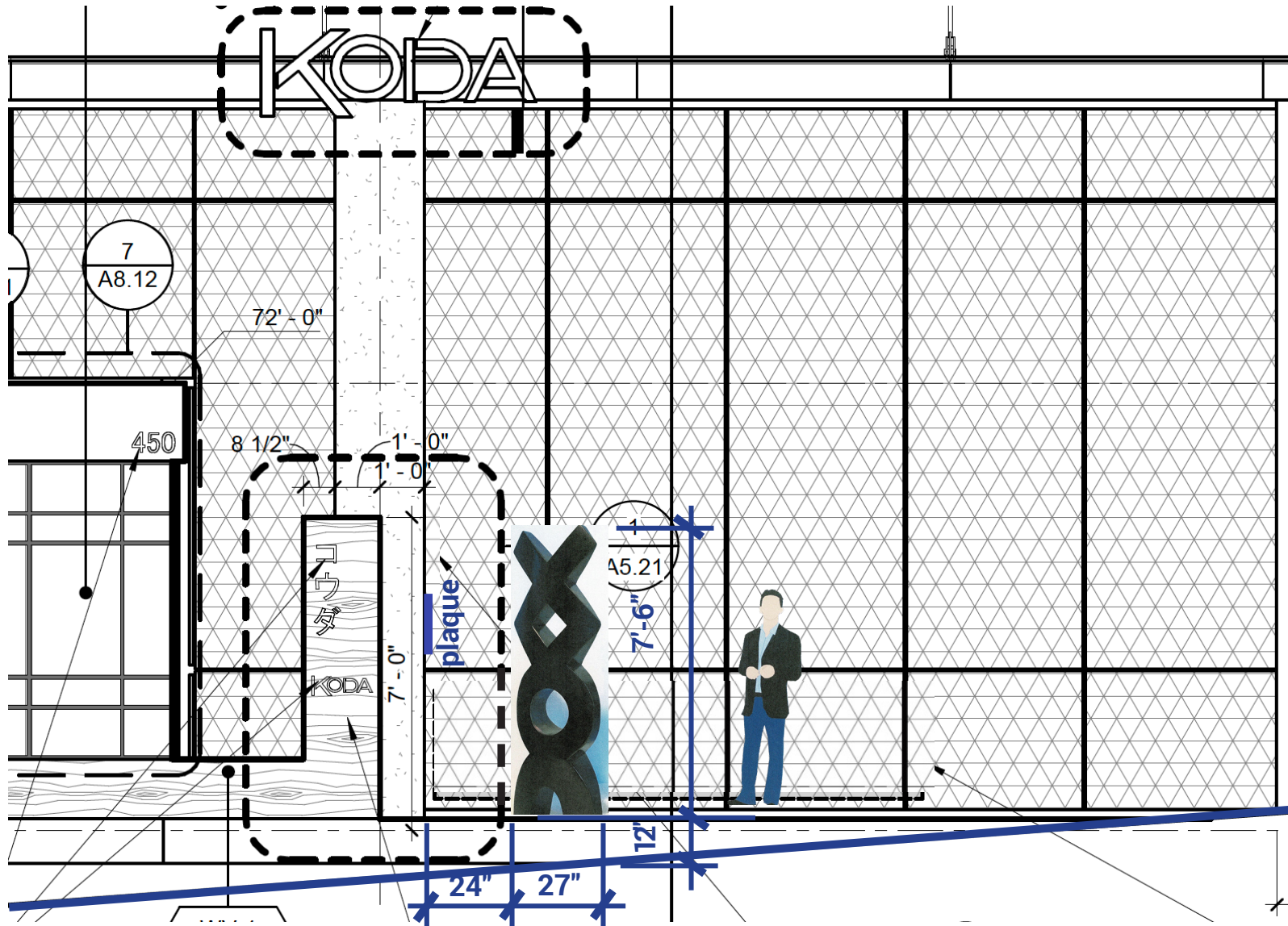


Ekkusuoojan" X O 醬



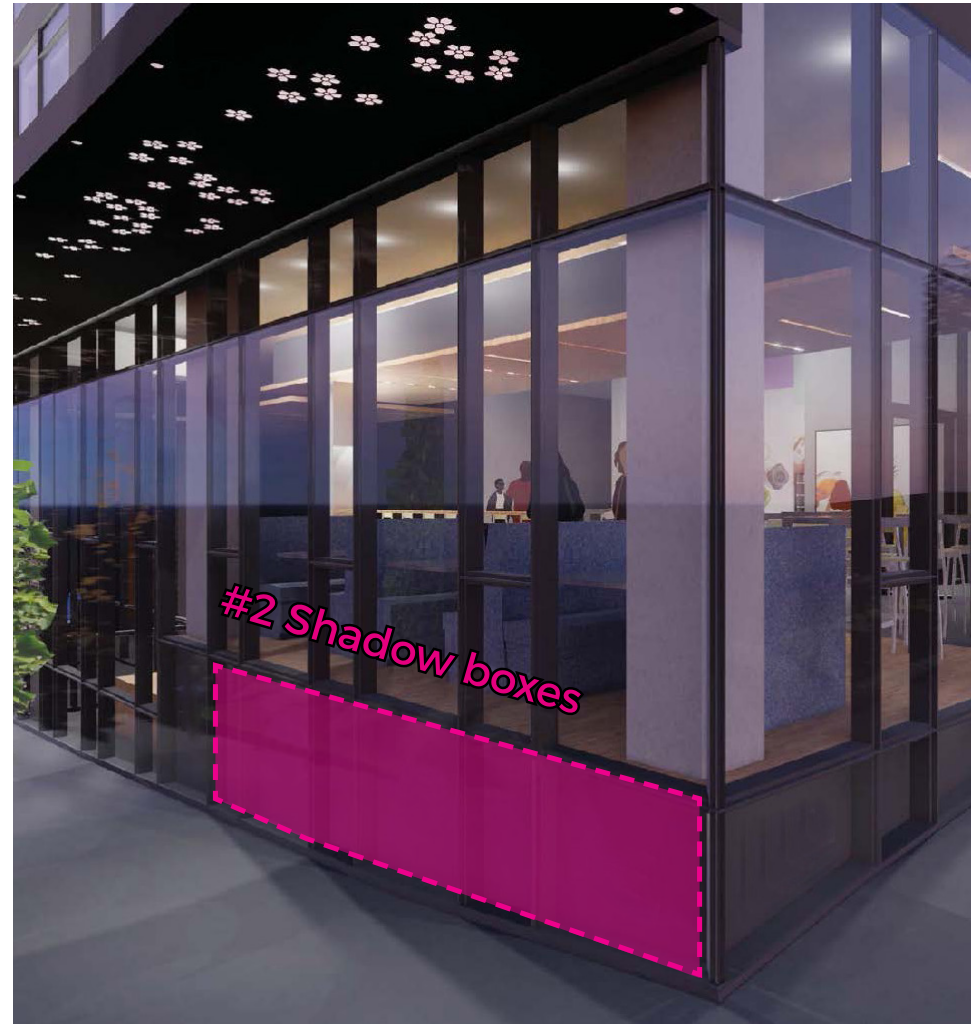
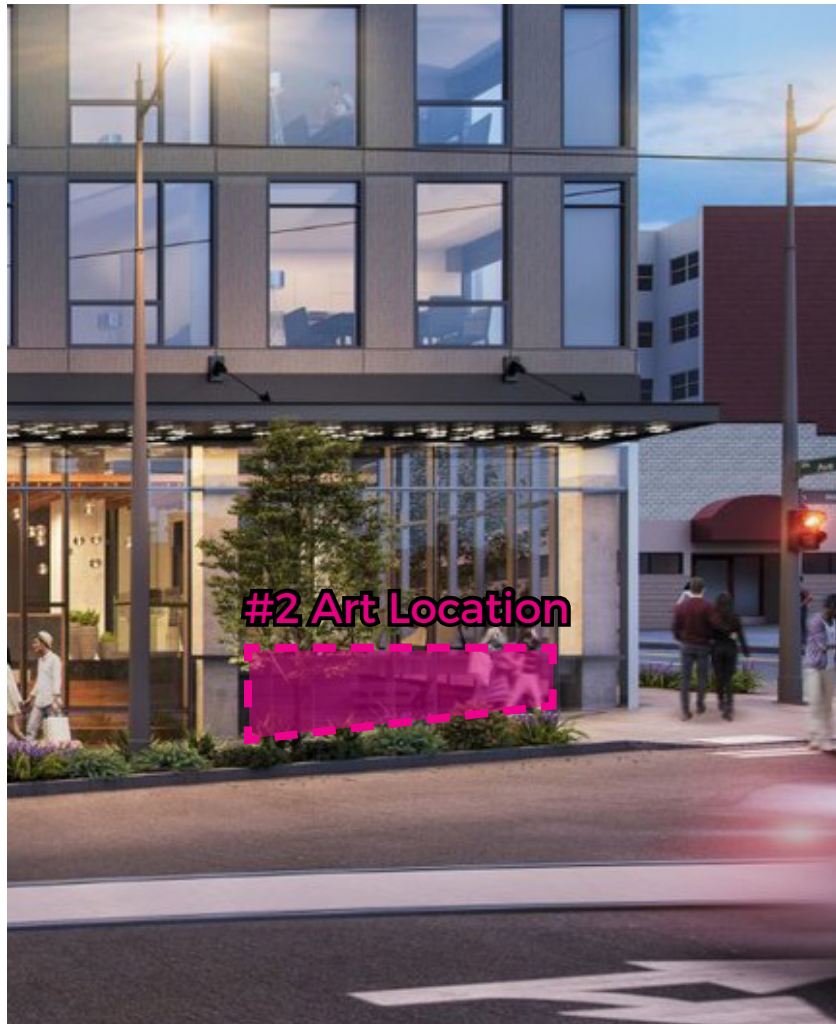
# Entry Sculpture

The elevation of the entry is shown below, with the plaque located on the adjacent column and a 12" step from the sculpture at the sidewalk. Because the street is sloped, there will be a grade change between the sidewalk and the flat vestibule. The slope is gentle enough to not require fall protection. The sculpture will be located approximately 24" from the column that frames the vestibule, and will help to protect people from walking off of the higher drop of approximately 12" as shown below.



# Shadow Boxes Art

The shadowbox location is on South Main Street near the corner of 5th Avenue South. The art will be in the 4" deep recesses, protected with non-reflective glass.





# Shadow Boxes Concept

The concept for the shadowboxes is to create a set of circular stone mon (family crests) representing the resiliency of Seattle's Japanese American community which was once located in the heart of the Chinatown-International District, where KODA is located

Three mon will be made from Columbia River basalt. Each will be on 20" diameter, 2" deep circular stone pieces hand-cut and polished by a sub-contracted vendor. The 2" depth will allow the stones to be attached from behind in the 4" deep shadow boxes with the appearance of floating.

The designs will be sandblasted onto the stone surface by a sub-contracted vendor, assisted by the artist. The designs will then be hand-painted with Lithichrome stone paint by Erin Shigaki.

Lighting for the art is within the shadowboxes, and is being coordinated with the building contractor. The shadowboxes will have a glass front, and the glass will be the most transparent available on the market. The glass is Guardian's "Ultra Clear" and has minimal glare & color.



# Shadow Boxes: Meaning of the Mon



**Mizuhiki**

A traditional knot made of twisted rice paper usually gracing gifts and homes on special occasions.

The knot is symbolic of the Japanese American community's strength and fortitude.

May this mizuhiki impart this same strength and endurance on the current inhabitants of the Chinatown-International District.



**Tanzaku & Kiku**

Wish flag and chrysanthemum.

Tanzaku contain handwritten wishes of gratitude and for a good future. They are traditionally hung from trees and sacred spaces during festivals. Kiku symbolize longevity, rejuvenation, and royalty.

May this pairing evoke a wish for healing and dignity in this neighborhood.



**Matsu**

Pine.

Matsu are symbolic of longevity, virtue, and youth. Japanese immigrants found Pacific Northwest evergreens were similar to the ones they left behind. In Japan, matsu are also used to mark the boundaries of the sacred ground of temples and shrines.

May these pines bless this land in remembrance.

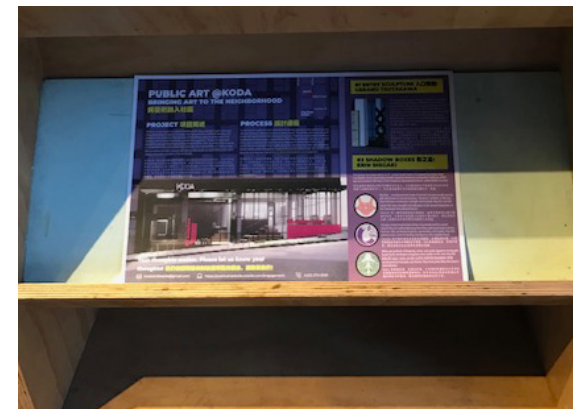
## **4. Public Engagement**

# Community Outreach

The original intent of community outreach was to have the typical meetings with presentations and input. COVID-19 restrictions have meant following a different approach. We created both digital and paper media in English and Chinese to try to reach as many people as possible. Input is possible via phone, email and the website.

Flyers were distributed around the neighborhood with information on the art concepts. They were left with businesses, including smaller shops and restaurants and larger businesses with bulletin boards such as Uwajimaya and Kinokinaya. They were left, with permission, where newspapers and literature were on display in cafes and tea shops including Oasis Tea Zone and the Panama Hotel. Flyers were also left with apartment building managers who would take them for posting, including at Hirabayashi Place, Icon Apartments, and Imperial House. Some were posted in public spaces over expired political posters near Jackson Hub and Nihonmachi Alley. The flyer was posted on the door to the SCIDpda offices.

Since the ISRD briefing a meeting with Hirabayashi residents is scheduled for February 19 to address their concerns.



**Your thoughts matter. Please let us know your thoughts!**

**我們希望聆聽你對這個項目的想法，請聯系我們！**

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# Flyer

The 11x17 flyer has information on the project overall, the art process, the location of the art and information on the artists and their concepts. All information was in English and Chinese.

## PUBLIC ART @KODA BRINGING ART TO THE NEIGHBORHOOD 將藝術融入社區

### PROJECT 項目簡述

KODA is a 17-story mixed-use residential building at 5th Avenue and Main Street, in the Japantown neighborhood of Seattle's Chinatown-International District. KODA will have about 200 residential units and retail on the street level. KODA will have public arts at the corner of 5th Avenue South and South Main Street, as shown the image below. These art locations were approved by the International Special Review District (ISRD) in 2019. The intent of this art project is to contribute to the neighborhood and community. Due to the restriction of COVID, we hope that our website and other measures will make sure that people are aware of the process and to capture community comments on the art concepts.

KODA是一個正在西雅圖國際區的日本町區建造的高層混合項目。該項目將提供約200個住宅單元和底層臨界商業。KODA將在第五大道和主街的南拐角處設置公共藝術品(如下圖所示)。這些藝術地點已于2019年獲得國際特別評審區(ISRD)的批准。這個藝術項目的目的是為社區和社區做出貢獻。由於COVID的限制,我們希望我們的網站和其他措施能夠確保人們了解這個項目選拔藝術家的過程,並能獲取社區對藝術概念的評論。

### PROCESS 設計過程

A panel was put together to select artists that had a strong connection to the neighborhood and Japanese-American culture and had done excellent artwork. The selection panel was made up of people with neighborhood roots and backgrounds in arts. There was a neighborhood resident, a neighborhood business owner, a representative of the Wing Luke Museum, and two art curators. Artists with connection to the neighborhood and Japanese-American culture were invited to submit. The panel reviewed six high-quality submissions and chose two artists: Gerry Tsutakawa for the sculpture at the entry and Erin Shigaki for the art in the shadow boxes. You can learn more about the work they have done at <https://publicartatkoda.wixsite.com/engagement>.

我們組建了一個設計評審團,包括了扎根於社區的成員和有藝術背景的成員:一位社區居民、一位社區企業主、Wing Luke博物館的代表,和兩位藝術策展人。我們邀請了與社區或日本文化有深厚連結的杰出藝術家來參賽。評審團在六個高質量的參賽作品中選出了:Gerry Tsutakawa的入口雕塑和Erin Shigaki的“影之盒”藝術裝置。登錄此網站了解更多信息 <https://publicartatkoda.wixsite.com/engagement>



**#1 Sculpture**

**#2 Shadow boxes**

**Your thoughts matter. Please let us know your thoughts!**

**我們希望聆聽你對這個項目的想法, 請聯系我們!**

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## #1 ENTRY SCULPTURE 入口雕塑: GERARD TSUTAKAWA



This original new sculpture design is an abstract metaphor of a variety of visual images and themes. The artist envisions creating a clean, strong sculpture that has two legs to stand on so it might be a figure work, it has two ears so it could allude as an animal. The sculpture plays on the image of straight lines and curves so it has a ying-yang/male/female quality. The X-O is also the character abbreviation for Hugs and Kisses. The vertical forms relate to the forms of Asian calligraphic shapes.

這個原創的雕塑設計蘊含着豐富的抽象隱喻。藝術家設想創造一個簡潔而有力的作品,以雙腳站立在地上。它還有兩個耳朵,彷彿一祇小動物。這個雕塑運用了直線和曲線,象徵着陰和陽/雄和雌的平衡。同時,字母X-O在英文中是擁抱和親吻的符號。這個設計將它們以垂直的方式書寫,呼應了亞洲書法的表現方式。

## #2 SHADOW BOXES 影之盒: ERIN SHIGAKI

The shadow box design will be on 20" circular basalt stones. It is inspired by circular stone mon (family crests) representing Seattle's Japanese American community's resiliency, which was once located in the heart of the Chinatown-International District, where KODA is located.

影之盒設計將放在20英寸的圓形玄武岩上。它的靈感源自曾經位於KODA所在的唐人街國際區的中心,代表着西雅圖日本社區堅毅的圓形石(族徽)。



Mizuhiki – a traditional knot made of twisted rice paper usually gracing gifts and homes on special occasions. The knot is symbolic of the Japanese American community's strength and fortitude. May this mizuhiki impart this same strength and endurance on the current inhabitants of the Chinatown-International District.

Mizuhiki 是一種用宣紙制成的傳統結,通常在特殊場合贈予禮物和房屋。它象徵著美國人社區的力量和毅力。願這個設計給唐人街國際區的居民帶來同樣持久的能量。



Tanzaku contain handwritten wishes of gratitude and for a good future. They are traditionally hung from trees and sacred spaces during festivals. Kiku symbolize longevity, rejuvenation, and royalty. May this pairing evoke a wish for healing and dignity in this neighborhood.

Tanzaku 是手寫的感恩和美好未來願望。在傳統節日裏,它們常被懸掛在樹木和神聖的空間裏。Kiku象徵着長壽,復蘇和尊貴。願這個設計給社區帶來安康和尊嚴。



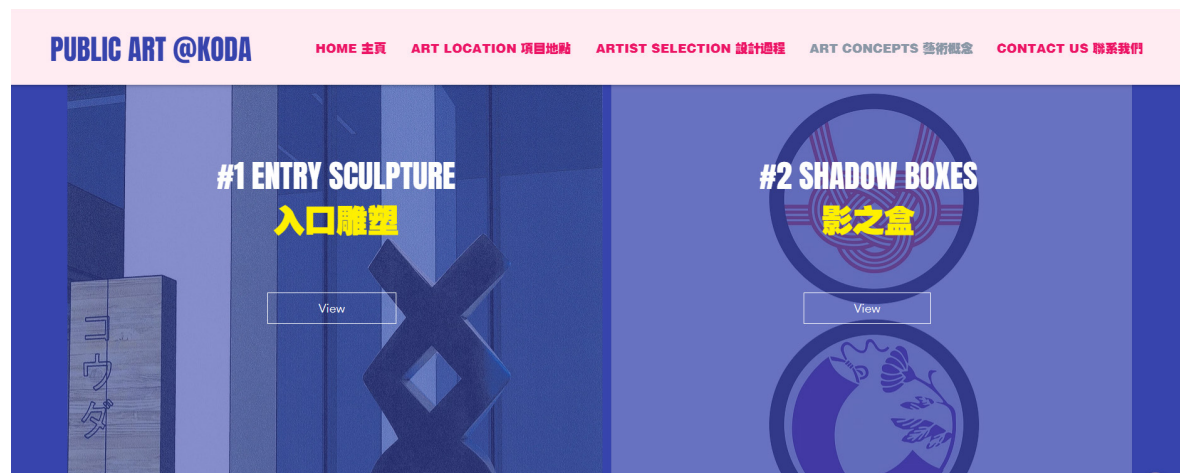
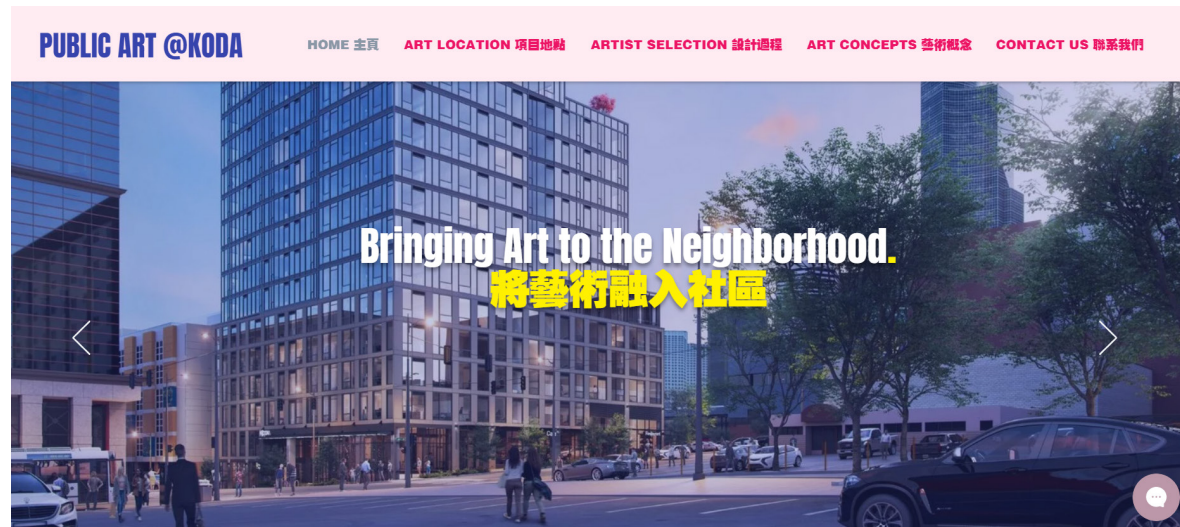
Matsu are symbolic of longevity, virtue, and youth. Japanese immigrants found Pacific Northwest evergreens were similar to the ones they left behind. In Japan, matsu are also used to mark the boundaries of the sacred ground of temples and shrines. May these pines bless this land in remembrance.

Matsu 象徵着長壽,美德和青春。日本移民發現西北太平洋的常綠樹與他們故鄉常綠樹相似。在日本,Matsu常被用來標記寺廟和神社中的聖地。願這個設計能保佑這片土地。

# Website

The website has information on the project overall, the art process, the location of the art and information on the artists and their concepts. All information was in English and Chinese. There are options for input including email, phone, and the website form. The site has had one hundred fifty five views through mid-February.

✉ KodaArtSeattle@gmail.com 📄 <https://publicartatkoda.wixsite.com/engagement> 📞 (425) 270-8169



## GET IN TOUCH

Your ideas matter! Please let us know your thoughts.  
我們希望聆聽你對這個項目的想法，請聯繫我們!

Email: KodaArtSeattle@gmail.com

Tel: (425) 270-8169

Enter Your Name 輸入您的名字 \*

Enter Your Email 您的郵箱 \*

Enter Your Subject 標題 \*

Enter Your Message Here 輸入您的留言 \*

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Stay Up-To-Date with New Posts 了解最新動態

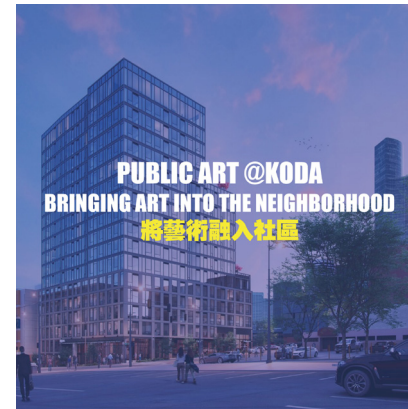
Enter your email here 輸入您的郵箱 \*

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# Social Media

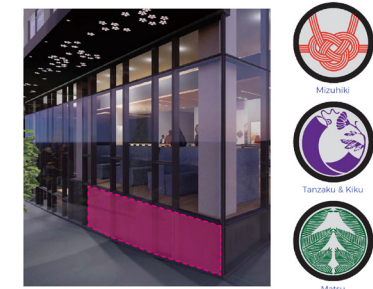
Five graphics were prepared for use on social media, (Facebook and Instagram) and distributed to community organizations to get word out about the art and request input. The images included the web address, an email and phone number for input.



**#1 ENTRY SCULPTURE 入口雕塑**  
by Gerard Tsutakawa



**#2 SHADOW BOXES 影之盒**  
by Erin Shigaki



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KodaArtSeattle@gmail.com

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**Let us know your thoughts!**  
**告訴我們你的想法!**

<https://publicartatkoda.wixsite.com/engagement>

KodaArtSeattle@gmail.com

(425) 270-8169

# **ISRD Approval Meeting Material**

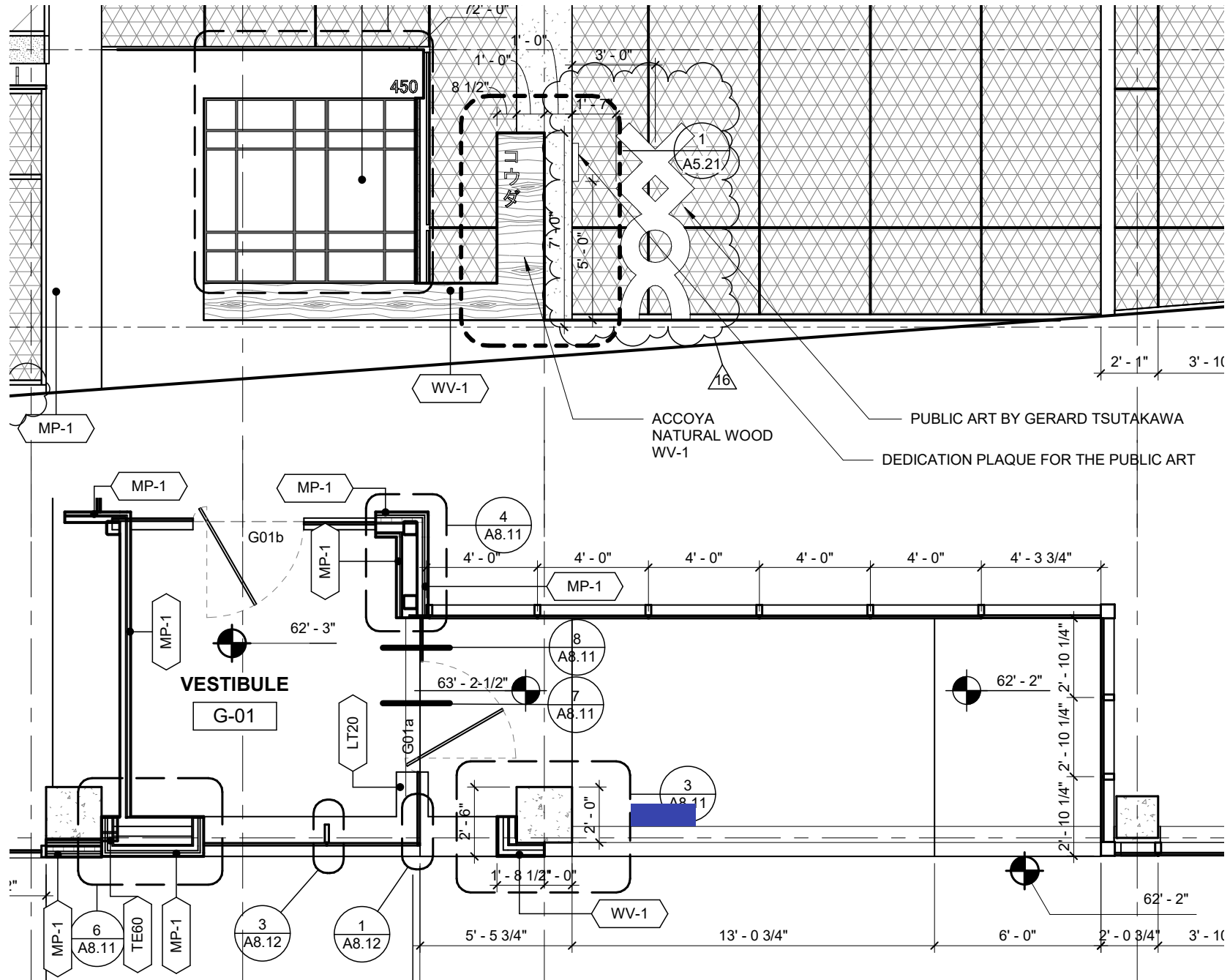
**scale drawings  
color/materials  
attachment details  
lighting  
plaques  
CPTED review**

# Art Details

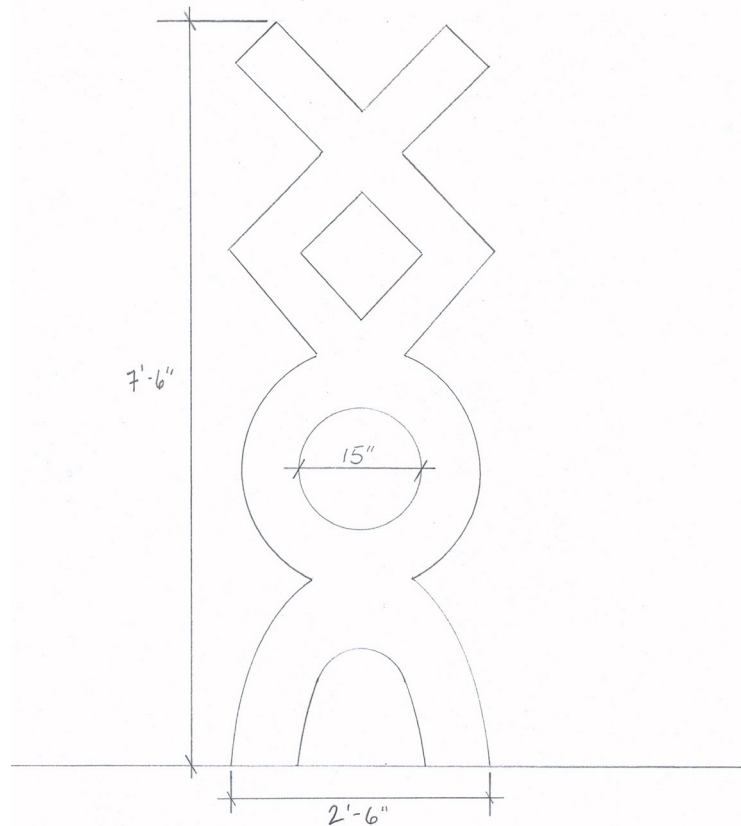
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2 ENLARGED ELEVATION & PLAN @ STREET LEVEL - SOUTH  
SCALE 1/4" = 1'-0"

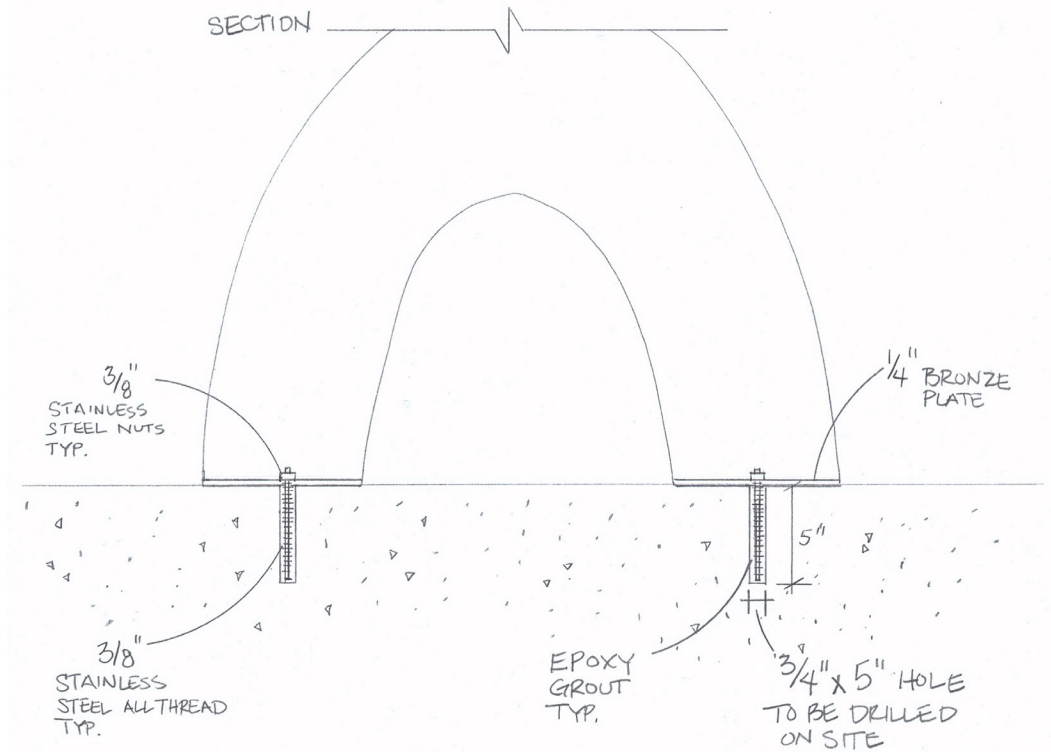




# Sculpture Details



GERARD TSUTAKAWA KODA BUILDING  
"EKKUSUOOJAN" X O SCULPTURE ELEVATION  
1/12/21 SCALE: 1" = 1'0"



GERARD TSUTAKAWA KODA BUILDING  
"EKKUSUOOJAN" X O SCULPTURE ATTACHMENT DETAILS  
1/12/21 SCALE: 2" = 1'0"

# Sculpture Lighting

## KLIK LEDpod™ XL50 Patented

### Description

Minimalist point source LED fixture with multiple outputs for use in hollow metal structures such as guard rails, awnings, canopies and custom luminaires.

### Housing

Clear anodized aluminum body as standard. Color-match anodized as an option, consult factory.

Aluminum body has a fine 25-micron finish and is hard-coat anodized, thus preventing galvanic corrosion.

### Mounting

Unique concealed internal mounting wings hold the fixture in place, deployed via unobtrusive screw holes with patent-pending anti-tamper screws.

#### Tube Size:

- XL50 Flat: RH5 min 2.75" height, Max. wall .3125"
- XL50R50: Ø 3" - 5", Max. wall .3125"
- XL50R85: Ø 6" - 8", Max. wall .3125"
- Other sizes available upon request

- Cut Out: 48mm (1.90")

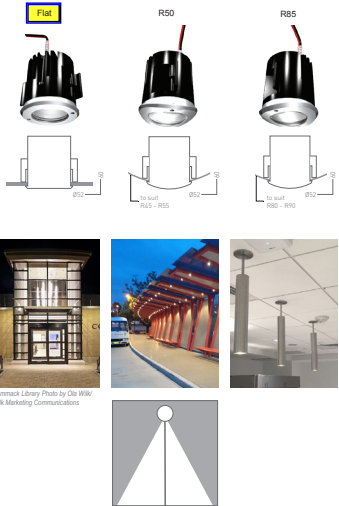
- Weight: 0.43 LBS

### Electrical/LED Driver

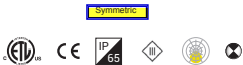
- Input Voltage: 24 VDC
- Operating Temp: -40 to 120° F
- Efficiency: Up to 120 lm/W
- Driver: Must use class 2 driver
  - Primary Driver: 110 - 277 VAC UL Listed Constant Voltage
  - Secondary Driver: Constant Current (provided with fixture)
- Control: DALI, 0-10V, DMX
  - DMX control typically for dimming only; Contact factory for addressable and RGBW options
- Enclosure: Minimum NEMA 3R required
- Wire connectors provided, factory wire-harness available, consult factory

### Listings

- ETL listed, UL 1598/CSA 22.2: CE
- cETL
- IP65 rated *All IP rated luminaires tested to AS60529-2004 Degrees of protection provided by enclosure (IP Code)*
- Class 3 device
- Wet location rated



Common Library Photo by Ole Witt  
Witt Marketing Communications



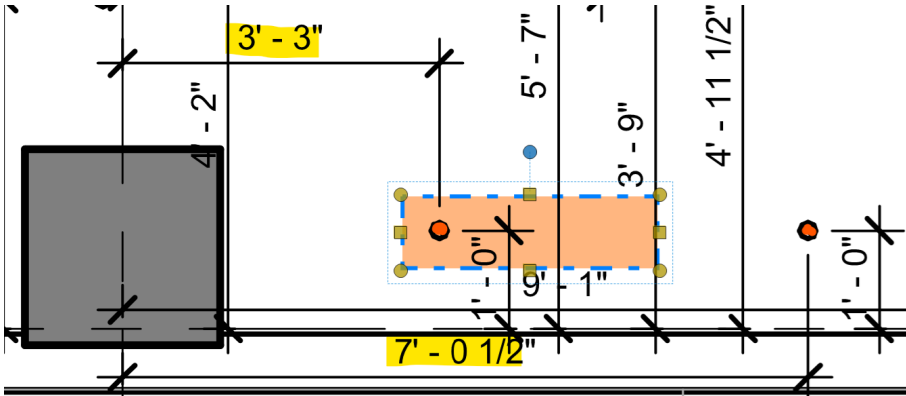
### Product Codes

Follow the steps to specify your fixture. Enter Product Code in field at top of page. Example: LPXL50F0027K2.3SSPT

Fixture Type	Size	Bezel Profile	Color	Wattage	Distribution	Optic	Lens	Dimming	Custom Bezel <sup>1,2</sup>
LPXL LEDpod XL	Ø 3" Drt	R50 1mm	12K 2200K	2.3 2.3 Watts	S Symmetric	SPT	Clear lens (standard)	DM Dimmable	RAL Custom
	1.90" Hole	R85 85mmR	35K 3500K	3.2 3.2 Watts		NFL	FRS Frosted		Powdercoat
			40K 4000K	4.5 4.5 Watts		FLD			ANO Color Anodize
			50K 5000K	7.5 7.5 Watts		SPTFLRFL			SHR Diode shroud for horizontal mount
			RED Red			FLDRFL			
			GRN Green						
			BLU Blue						
			AMB Amber						
			PCA PCA Amber						
			RGB RGBW						

1. Additional charges and lead time apply for this feature.

2. Contact factory



# Sculpture Material

The material for the sculpture will be same thype of bronze used in the piece at right, also by Gerard Tsutakawa. It is a beautiful, durable, time-tested high-quality material.





[illegible]

'LAQUE FOR THE PUBLIC ART

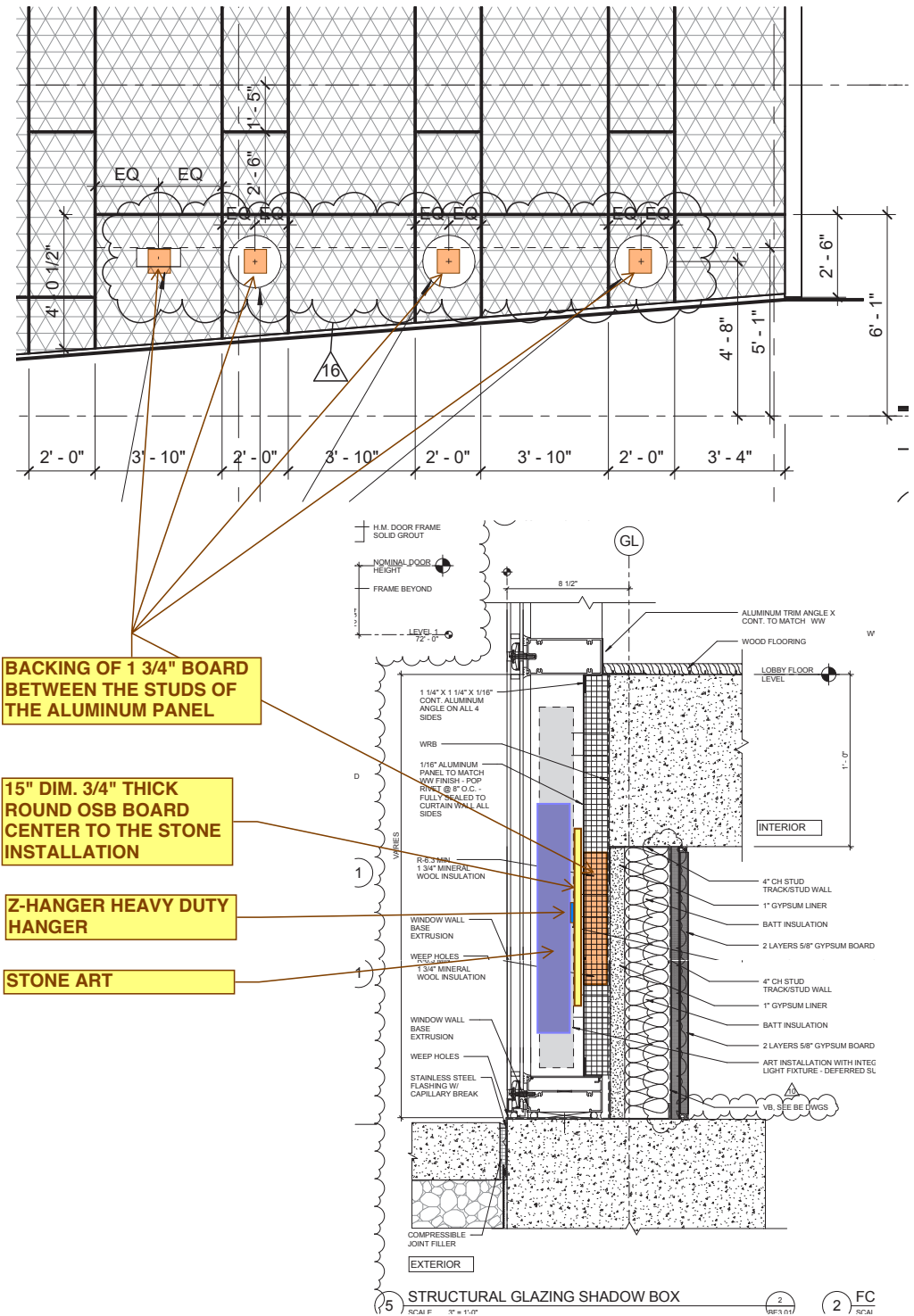
DEDICATION PLAQUE FOR THE PUBLIC ART

PUBLIC ART BY ERIN SHIGAKI

## CORNER RETAIL

102

## Shadowbox Details



# Shadowbox Details

KODA  
PUBLIC ART  
STONE ART INSTALLATION DIAGRAM

DALI/YL @2/2/2021

STONE ART FRONT FACE

MULLION

ALUMINIUM PANEL

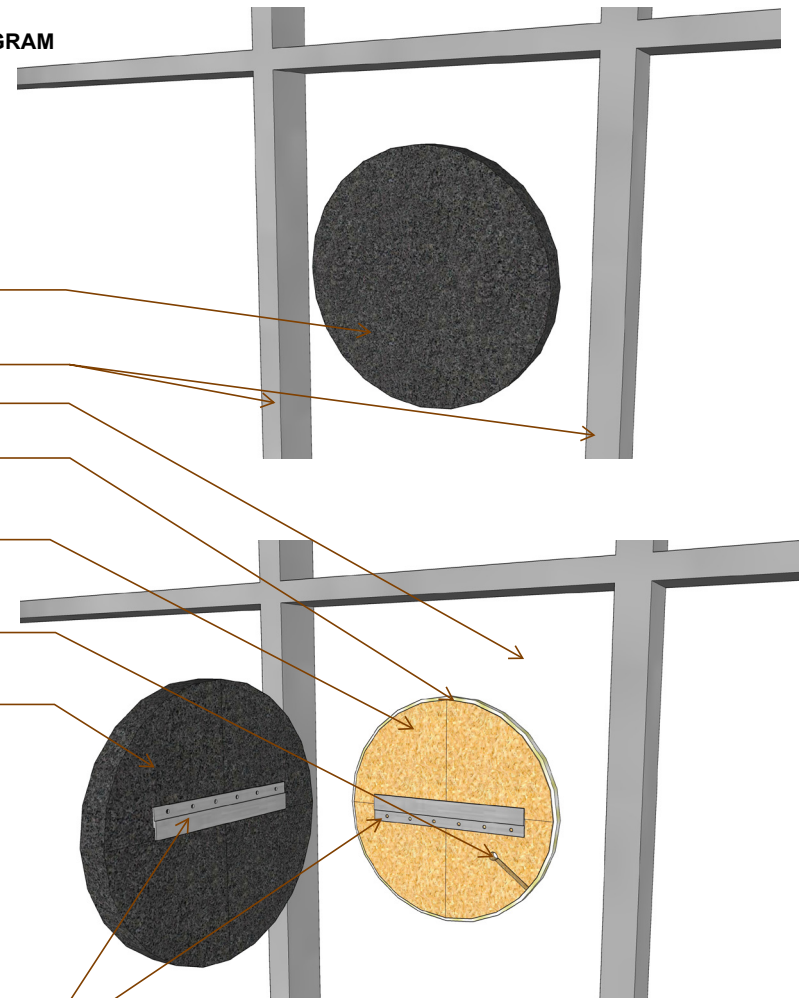
LED LIGHT STRIP AROUND  
THE ROUND OSB EDGE

15" DIM. 3/4" THICK ROUND  
OSB BOARD CENTER TO  
THE STONE INSTALLATION

ELECTRICAL CONDUIT  
CONNECTION TO LED  
LIGHT STRIP

STONE ART BACK FACE

Z-HANGER HEAVY DUTY  
HANGER TO HANG THE  
STONE CENTER TO THE  
INSTALLATION



Hangman Z-Hanger Heavy Duty Mirror, Picture and Panel  
Hanger -Aluminum: Z-12-2

[Visit the Hangman Store](#)

★★★★★ 1,916 ratings

Amazon's Choice for "z bracket"

List Price: \$17.48

Price: \$14.99



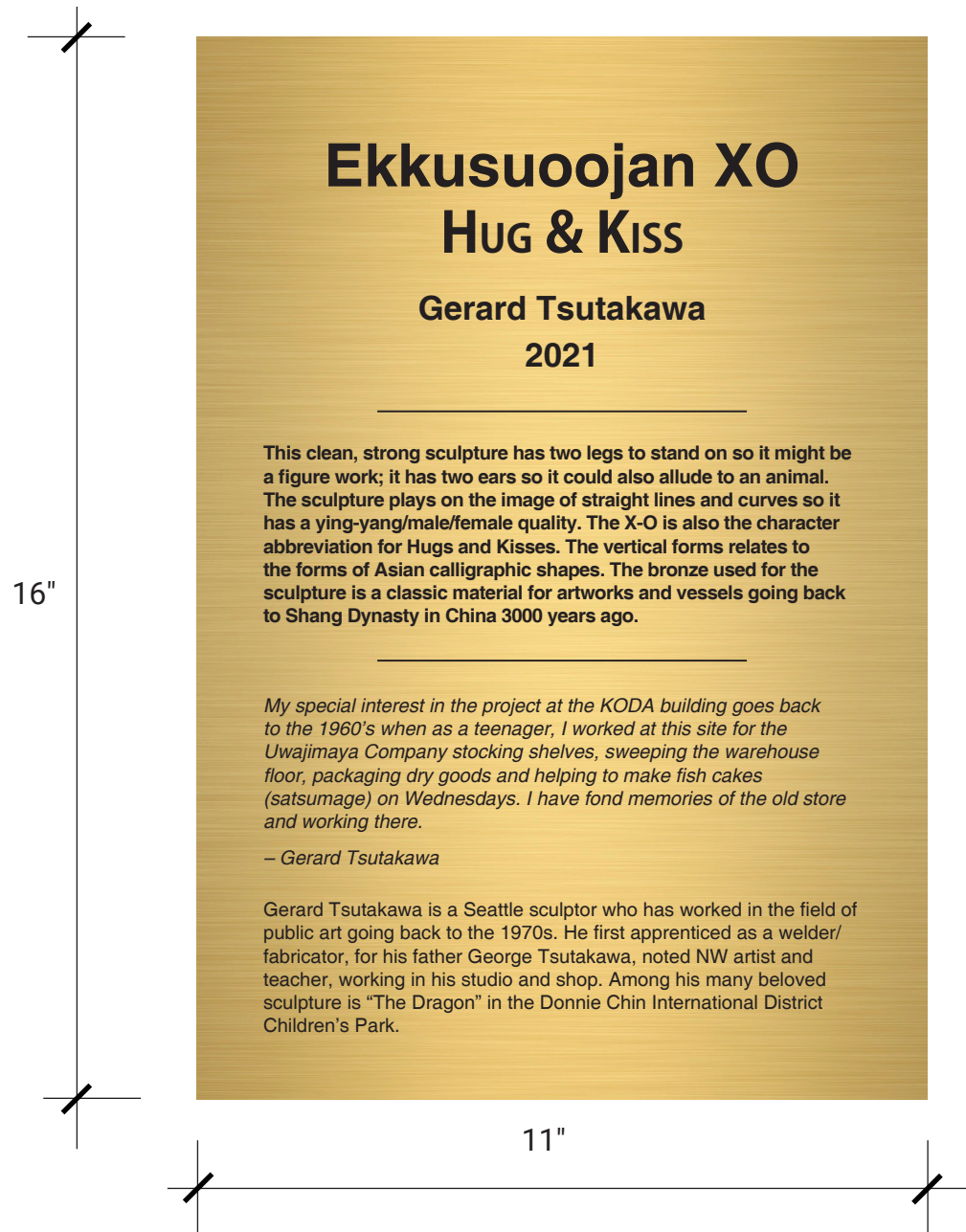


# Shadowbox Details

The artist has been working with a fabricator on the mon concept and detailing. This photo is a mockup, with the final pieces to be done on cut circular slabs with a polished finish on the circular edges and the dark parts of the threads.



# Plaque Details





# Plaque Details

23"

## We, the Ancestors 祖先

Erin Shigaki 紫垣エリン  
2021

These circular stone *mon* (family crests) represent the resiliency of Seattle's Japanese American community which was once located here, in the heart of the Chinatown-International District. How do we honor the experiences of our relations in the way that we move through the present and build community for the future?

**Matsu 松** : Pine. Matsu are symbolic of longevity, virtue, and youth. Japanese immigrants found Pacific Northwest evergreens similar to those they had left behind. Matsu are also used to mark the boundaries of the sacred ground of temples and shrines. May these pines bless this land in remembrance.

**Kiku and Tanzaku 菊と短冊** : Chrysanthemum and wish flag. Kiku symbolize longevity, rejuvenation, and royal bearing. Tanzaku contain handwritten poems and wishes of gratitude for a good future. They traditionally decorate trees and sacred spaces during festivals. May this pairing evoke healing and dignity in this neighborhood.

**Mizuhiki 水引** : Ancient artform using corded paper. This mizuhiki knot is symbolic of the Japanese American community's strength and fortitude. May it impart this same solidarity and endurance on the current and future inhabitants of the Chinatown-International District.

*My grandparents raised my father and his siblings in a house on King and 16th Streets that they managed to hold onto through their 3½ year long incarceration during WWII. The C-ID (known to them as Nihonmachi) was where virtually all of their business and socialization took place. This was the neighborhood where they found the flavors and culture of motherland Japan while continuing to build lives as Americans. My own first experiences in the C-ID are courtesy of my grandmother, who often cared for me and my sisters. She taught us about the neighborhood as we walked briskly west on her errands to the Higo Variety Store, Uwajimaya and the like. The bulk of my childhood was spent in other nearby places like the Seattle Japanese Language School, the St. Peter's gymnasium, Four Seas, the Nipponkan Theater, the Nisei Veterans Hall, Bush Garden, Maneki, the Seattle Betsuin Temple and so on. The collection of memories I have about this neighborhood is vivid and endless. Importantly, it has always felt safe and a place where I belong.*

—Erin Shigaki

11"

Stone work: Bernie Clites, Artistic Sandblasting NW



# CPTED Review

Barbara Biondo from Seattle Police Department's West Precinct reviewed the placement and lighting of the sculpture at the entry.

The biggest issue in entries is to keep them from being used for undesirable purposes. To prevent this, and to welcome people entering the building, there will be a person at the entry desk 24/7. The wall between the entry desk and the exterior vestibule is glazed with highly transparent glazing so the vestibule is visible from the desk. Lighting has also been considered so that there are not dark spots. The sculpture itself has openings which will help keep some visibility through